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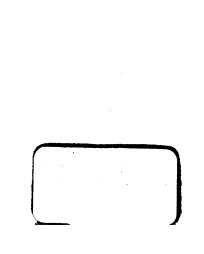
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No. 6

SCULPTURE, PAINTING AND DRAWINGS of ANCIENT INDIA



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INTRODUCTION



HE art of India has been the last of the great Asiatic arts to attract the attention of western students and to obtain a recognized place in the collections of the great museums. And yet, for the student of Far Eastern art—and particularly of Chinese Buddhist art, it possesses, apart from its intrinsic importance, all the significance of an art of origins. Unfortunately but little of the monu-

mental sculpture of India is to be found outside the limits of India itself: Buddhist and even Hindu sculptures are rarely seen, while the great paintings of Ajanta, almost unique in India, being preserved on the rock walls of the elevated temples will always demand the pilgrimage of the connoisseur who would become acquainted with them.

All the more important, for these reasons, are the collections of Indian works of art which the great museums—Indian departments have lately been established in the Boston Museum of Fine Arts, the Metropolitan Museum, New York, and in Philadelphia—are now beginning to bring together, and the exhibitions of collections, such as Mr. Kevorkian's. It is now perhaps for the first time that an exhibition of purely Indian art has been attempted in New York; and it is fortunate that this should include not merely a series of Mughal paintings, but also more than one unusually important example of religious sculpture, and a number of those paintings, called Rajput, in which the older tradition of Ajanta survives with surprising vitality.

The recent developments of Western art have made possible a far more serious appreciation of these works than could have been accorded twenty years ago. We have come to understand that art is an expression of the inner life of a race—that beauty is something more than taste and something higher than prettiness—and that the representative element, the mere power of illustration, informing us of the appearance of things in a scientific manner, where it is present in great art is present only incidentally, and not essentially. Truth in art is truth of feeling, psychological truth, and not a truth of verisimilitude. Behind a great traditional art are the ideas which constitute its true necessity: beauty is revealed in the co-extension of form and content, and it matters not to the lover of beauty what those ideas may have been. And so, as we said, the way has been made easy for an appreciation of an intellectual and lyrical art—the sculptured figure with its many arms, representing a synthetic and symphonic personality, and the painting that depends for its expression

on linear rhythms and essential symbols, to the exclusion of preoccupation with the cast shadow and the modelling of masses. It is true that to fully understand the art of India, or any other art, we must place ourselves at the point of view of the artist, and this demands of the modern industrialist, whose sense of the immediacy of the spirit is all too faint, a considerable effort: but it is also true that those that approach the unfamiliar art, even without an intellectual knowledge of its themes, if they will permit themselves to feel its moods, to yield to it as one yields to the moods of nature and of human and spiritual emotion, will find themselves at home.

ANANDA COOMARASWAMY,

- 133. Princess with Companions in a Landscape Attended by Musicians.
 Picnic scene.
- 184. LADY WITH TWO ATTENDANTS UNDER A TREE.
- 135. Youth and Girl Watching a Thunder Storm.
- 186. LADY WALKING TOWARDS A HOUSE. (Night scene.)
- 137. LADY SEATED ON A THRONE.

MUGHAL PAINTINGS AND DRAWINGS.

(3) LATE MUGHAL SCHOOL.

- 138. FLOWER (CARNATION) AND DUCKS.
- 139. ELEPHANT WITH RIDER AND ATTENDANT.
- 140. A LADY STANDING.
- 141. A LADY STANDING.
- 142. Angel Seated on a Jewelled Theone, Borne Through the Air.
- 143. FANTASTIC CAMEL COMPOSED OF OTHER ANIMALS.
- 144. HUNTING SCENE.
- 145. Two Warriors Fighting on Horseback.
- 146. Interview of an Emperor with the Prophet Ponjab.

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No. 75

MUGHAL PAINTINGS AND DRAWINGS.

(1) School of Akbar (circa 1600 A. D.)

Mughal painting, formerly spoken of as Indo-Persian, is the aristocratic art of the Mughal courts of India—a special development of the sixteenth and seventeenth centuries, under the patronage of the Mughal emperors, particularly Akbar, Jahangir and Shah Jahan. The prevailing elements are Persian, Indian and European. It is essentially an art of portraiture, and of historical interest and astonishingly realistic—easy to understand, and yet deserving of real appreciation for its penetrating analysis of character and sheer finesse of execution. In its later development, moreover, it frequently takes up the themes of purely Indian (Hindu) appeal, such as the representations of the musical modes, the circle of ascetics seated by the evening fire before the hermitage, or subjects of pure romance, and treats these themes from the standpoint of the picturesque. Its primary appeal, however, is to the connoisseur and the historian.

61. MULLAH WITH A BOOK.

Perhaps intended for Sheikh Hafiz. Illustrated.

62. NOAH'S ARK.

A wooden vessel with high poops (in the architectural style of Fathpur Sikri). Fifteen persons and animals in pairs; other persons drowning, and fish carried up on land by rising waters.

63. ATTACK UPON A MAN WHO IS FLYING INTO A HOUSE.

Shepherd above with fat-tailed sheep. From a mss.

64. KING RIDING ELEPHANT. Signature illegible.

65. PORTRAIT OF JAHANGIR, WITH AN ATTENDANT, RECEIVING TRIBUTE FROM A NOBLEMAN.

66. MULLAH DO PIYAZA, FRIEND AND JESTER OF EMPEROR AKBAR, RIDING ON A BROKEN DOWN HORSE.

A remarkably fine caricature.

67. SAGE SEATED IN FRONT OF HIS CAVE.

King mounted on horseback paying him a visit.

The margin bears royal seals which read.

a. 'Asaf vd Daulah.

(This was the ruler of Oudh and Agra, latter part of 18th century. He was a great collector.)

b. This is the seal of the Royal Library and bears the date 1244 A. H. (1793 A. D.).

c. Amjad 'Ali Shah.

(He was the last King of Oudh and ruled in 1262 A. H.) d. Majid 'Ali Shah.

(He was the King of Oudh and ruled in 1285 A. H.)

- 67-A A SCENE FROM THE RAMAYANA, THE FIVE PAN-DAVAS ADDRESSING A SAGE. LANDSCAPE, RE-VERSE WITH CALLIGRAPHY.
- 68. A RAJPUT WARRIOR, WITH CLUB AND SHIELD.
- 69. BATTLE SCENE.
- 70. A Man Conveyed in a Palanquin Composed of Women's Bodies (After a Hindu Conception of Kamadeva, the God of Love).
- 71. YOUTH CARRYING A FALCON.
- 72. PORTRAIT OF AHMED-BEHMAN.
- 73. PORTRAIT OF BABUR PADISHAH, "CONQUEROR OF INDIA."
- 74. Drawing of an Opium Smoker.
- 75. PORTRAIT OF AKBAR, CARRYING HIS GRANDSON, INFANT SHAH JAHAN, ON HIS ARM.
- 76. PORTRAIT OF A WARRIOR,
- 77. PORTRAIT OF SHAH ABBAS, OF PERSIA.
- 78. PORTRAIT OF A MUSICIAN.
- 79. King on Throne Receiving the Poet.
- 80. JENGHIZ KHAN PARTAKING IN REPART.
- 81. Two Ducks.

 Attributed to Mansur. Illustrated.
- 82. BEAR.
- 83. FAKIR IN WILDERNESS, CITY SEEN BEYOND A RIVER.
 Signature.
- 84. VIRGIN AND INFANT.

 An adaptation from an Italian primitive painting.
- 85. Drawing.

 After an European painting (Christian subject).
- 86. LADY (RELIGIEUSE) WITH A LION IN LANDSCAPE.

 Adapted after an European painting.
- 87. WHITE HAIRED ASCETIC (YOGI) IN CAVE WITH TWO MONKEYS.



No. 79



MUGHAL PAINTINGS AND DRAWINGS

(2) SCHOOL OF JAHANGIR SHAH-JAHAN AND AURANZAH.

Circa 1630-1700 A. D.

- 88. Portrait of Jahangir, with a Hawk.
- 89. Portrait of Jahangir with a Favorite Gun.
- 90. Portrait of Shah Jahan with Outstretched Hand.
- 91. PORTRAIT OF NAWAB.
- 92. PORTRAIT OF AN OFFICER.
- 98. COURT SCENE.

Above Jahangir embracing Shah Jahan; below Jahangir's courtiers. Names inscribed on the latter. Perhaps by or after Raja Manohar Singh (see Coomaraswamy, Indian drawings 1, Pl. 11).

- 94. THE EDUCATION OF A PRINCE.
 Probably Jahangir. He is surrounded by the Mullahs, who have charge of his education.
- 95. PORTRAIT OF AURANGZEB.
- 96. PRINCESS SEATED ON A THRONE IN A LANDSCAPE WITH FLOWERS.

 Youth offering bird, emblem of affection; angels in the clouds.
- 97. PORTRAIT OF MOUAZZAM BALA SHAH.
 Seated on a terrace.
- 98. Drawings of a Sufi in the Wilderness.
- 99. PORTRAIT OF A PERSONAGE WEARING A TURBAN.
- 100. LADY SEATED UNDER A TREE, GAZING AT A PORTRAIT.
- 101. STATE ENTRY OF MOHAMMED DARA SHUKOH.

 There is a contemporary label explaining the incident.
- 102. IBEX. Signed "Manuher; dated 1052 A. H."
- 108. BIRD.
- 104. BIRD. Signature illegible.
- 105. BIRD
 Signed "Muhammad Nakkash Isphahani."
- 106. STORK.

| 107. | PARROT | |
|------|--------|-----------|
| | Signed | "Mahmud." |

108. BIRD.

109. BIRD.

A tracing—inscribed Tibar (name of the bird).

110. LION.
Signed Muhammed Mufarrik, dated 1100 A. H. (A. D. 1692.)

- 111. PORTRAIT OF NAWAB ITABAR KHAN.
- 112. PORTRAIT OF SHEIKH NASR-PEHLIVAN.
- 113. PORTRAIT OF AURANGZEB.
- 114. LADY MILKING A Cow.

 Persian influence.
- 115. PORTRAIT (DRAWING) OF A MULLAH.
- 116. PORTRAIT OF NUR JAHAN.
- 117. NUPTIAL SCENE.

 Reverse with scarlet flower.
- 118. Scene in Camp.
- Raising a man (Joseph?) from a well.

 119. LOVERS UNDER A TREE.
- 120. PORTRAIT OF AURANGZEB WITH A ROSARY.
- 121. DURBAR SCENE.
 Aurangzeb on elephant.
- 122. LADIES OFFERING FRUITS TO AN OLD MAN.
- 123. PORTRAIT OF COURTIER WITH ATTENDANT.
- 124. KHWAJA KHIZR RIDING ON A FISH.
- 125. PRINCESS AND CONFIDANTE WITH ATTENDANTS ON A TERRACE.
- 126. LADY (RELIGIEUSE) WITH A PEACOCK FAN.
- 127. FANCY PORTRAIT OF NUR JAHAN.
- 128. MUSICAL MODE.

(Ragini) Adaptation of an Hindu subject. Illustrated.

- 129. PORTRAIT OF A YOUNG PRINCE IN A GARDEN.
- 180. SHEL BATAO RECEIVING WATER FROM MOHNA
 RANI AT A WELL.
 Signed "Hasni Shah Khan."
- 130. A LADY'S TOILET.
- 131. LADY WITH WINE CUP.
- 132. GROUP OF ASCETICS BESIDE A FIRE AT NIGHT.
 One playing the vina.



No. 121



No. 128



No. 36

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${f C}$ ${f A}$ ${f T}$ ${f A}$ ${f L}$ ${f O}$ ${f G}$ ${f U}$ ${f E}$

Sculpture—2nd Cent. B. C. to 17th Cent. A. D.

- 1. Fragment of a Man Holding Lotus, Relief. Red sandstone.
- 2. HEAD OF A BODHISATTVA.
 Red sandstone.
- 8. HEAD OF A BODHISATTVA.
 Red sandstone.
- 4. HEAD OF A MAN. Red sandstone.
- 5. THE VARAHA (BOAR) AVATAR OF VISHNU.

 Standing on the eternal serpent Ananta or Seshanaga, raises the earth (the small female figure) from the primal waters—a creation myth.

 Shaly hard sandstone.
- 6. STANDING FIGURE OF A HINDU DIVINITY.

Probably Vishnu, with attendant goddesses right and left. The arms carrying attributes, broken away. The figure stands on a lotus pedestal and wears jewelry, high crown, earrings, necklace, armlets, anklets, etc. To right and left of the head are angels carrying garlands. The whole figure within an elaborate architectural canopy, a "makara torana" with a "kirttimukha" face occupying the position of a keystone; the capitals with figures of Yogis, "kinnaras" and "makara" heads. The supporting pillars flanked with the motif of a lion rearing above an elephant. Figures of divinities, including the elephant-headed Ganesa, in the smaller niches above. Shaly hard sandstone.

7. STANDING FIGURE OF VISHNU.

Four armed, holding mace, discus, and couch, the lower right hand making the gesture of "charity." Attendant figure of goddesses right and left. The head with a circular glory, with angels bearing garlands to right and left.

- Shaly hard sandstone relief.
- 8. NANDI, SIVA'S BULL. Shaly hard sandstone.
- 9. BUDDHA (SEATED).
 Gilt lacquer. Burmah.

Maria I &

- 10. STANDING FIGURE OF A HINDU DIVINITY.

 Brass.
- 11. NANDI, SIVA'S BULL.
 Brass.
- 12. BUDDHA IN THE POSE OF "INVOKING THE EARTH AS WITNESS."
 Bronze. Siam.
- 13. SEATED FIGURE OF THE BUDDHIST SAVIOURESS,
 TARA.
 Copper gilt. Contains mss. Nepal.
- 14. CARVED IVORY, PLAQUE WITH FEMININE DIVINITY,

 "A DOOR GUARDIAN"

 Sinhalese.
- 15. CARVED IVORY, DECORATIVE PANEL FROM A DOOR. Sinhalese.

JAINA PAINTINGS, 15th Cent.

The Jaina religion is of contemporary origin with Buddhism (6th Century B. C.) and maintains its existence as a separate cult in India up to the present day. The historial founder, Mahavira, called "Jina, the conqueror," and Tirthakara, "Finder of the Ford," is preceded by twenty-three mythical figures, also known as Jinas, and with the development of cult and ritual, became himself the object of a personal devotion.

The tradition of Jaina art likewise parallels that of Buddhist art, and the illustration to the Jaina Mss.—not only of interest as the oldest Indian paintings on paper, but on account of the rarity of illustrated mss. of any kind in the Hindu tradition, evidently derive directly from an archaic tradition of mural decoraton. In other words these are not, like Persian pictures, essentially book illustrations, but excerpts from a hieratic tradition added to a manuscript otherwise complete in itself. The drawing is thus "conventional," but exhibits the greatest accomplishment.

16. SIX LEAVES FROM A JAINA Ms.

of the Kalpa Sutra and the Kalakacharya-Katha. The Ms. is dated (Samvat 1519)—1461 A. D. A part of the same Ms. is in the Metropolitan Museum. The illustrations deal with important events in the lives of the Jinas, Mahavira, Parsvanatha and Neminatha, related in the Ms. The language is Prakrit, the script a form of Nagari.



No. 51

RAJPUT PAINTINGS, 16th-18th Cent.

Rajput painting is a purely Hindu art, almost unaffected by the European and Persian influences which are so conspicuous in Mughal works; the earliest examples, belonging to the sixteenth and seventeenth centuries exhibit unmistakable evidences of their descent from the early Indian traditions, and their themes are those of Hindu poetry, epic and lyric. We see the monkey army of Rama laying siege to the fortress of Lanka, for the recovery of Sita; the sets of pictures illustrating the musical modes (the music of India is essentially modal, and the mode is felt in its mood, and a mood may be expressed as well in painting or in poetry as in song or instrumental solo); and above all, in the erotic mysticism of the Radha-Krishna cults, a transfiguration of the common life of pastoral communities, interpreted in the sense of a spiritual drama. It is an art of peculiar charm, a union of lyrical and spiritual feeling, joyous and unafraid of joy and constantly preoccupied with the love of the Adorable, whose actuality is mirrored in the drama of human experience. This magic spell, after the words of a contemporary poet, may be said to cleanse from every stain the beautiful mirror of the human soul; the essence of its significance is to be found, not merely in the charm of its design and color, but in the conviction that Paradise is still upon the earth, accessible to those who will consent and understand.

17. A RAGINI (MUSICAL MODE).

A lady seated in landscape, lotus pond in the foreground, hills and a city behind. The rising sun indicates the appropriate hour for the song.

(Indian music is modal—that is to say that every composition is in a given mode, and adheres absolutely to the selection of not more than seven notes out of the scale of twenty-two. Each mode, as in old Greek and ecclesiastical music, expresses or evokes a characteristic mood; and sets of paintings are accordingly found which illustrate the Ragmalas or poem cycles which describe the modes, usually considered to be thirty-six in number. The picture gives the circumstances and environment appropriate to the sentiment expressed in the mode.)

17a. A RAJINI (MUSICAL MODE).

Lady seated on Lotus holding musical instrument, attended by two maiden musicians, peacocks, birds, stag.

18. GUJARI RAGINI.

A lady seated in the chamber of a palace, suffering from the fever of love, an attendant fanning her. The sky overcast. (This picture and the next are from a series of which the Museum of Fine Arts in Boston possesses fifteen, and the Metropolitan in New York two examples; the oldest and most important examples of Rajput painting so far met with, pure in idiom, remarkable in drawing, in draughtsmanship and glowing in color—showing on the one hand a clear descent from the older Indian schools of mural art, and on the other, standing in the relation of "primitives" to the Rajput paintings of two succeeding centuries.)

19. KARNATAKA RAGINI.

A Rajput warrior returning to his home, finds his wife absent.

20. PRINCE WITH FEMALE ATTENDANT, OF A TERRACE, DRINKING.

A white city seen on the horizon. Jaipur.

- 21. RAJPUT OFFICER SMOKING HUKKA AND LADY HOLDING POMEGRANATE.

 Jaipur.
- 22. Man Holding Falcon.
 Jaipur.
- 23. LADY WITH ATTENDANT ON A TERRACE. Jaipur.
- 24. Scene from the Ramayana, the Siege of Lanka.

 Rama, Lakshmana and Hanuman attacking Ravana, the city of Lanka and rakshasas seen above.
- 25. THE VARAHA (BOAR) AVATAR OF VISHNU, HAV-ING SLAIN AN Asura (DEMON), IS RAISING THE EARTH FROM THE PRIMAL WATERS.
- 26. Princess with Attendants Watching a Thunderstorm.
- 27. SIVA AND PARVATI SEATED IN LANDSCAPE, THE RIVER GANGES SPRINGING FROM SIVA'S HEAD, THE BULL NANDI IN THE FOREGROUND.
- 28. YOUTH AND GIRL SEATED IN A SWING WITH ATTENDANTS; PROBABLY REPRESENTING HINDOLA RAGINI.

- 29. DEVAGANDHARA RAGINI.

 Ascetic (yogi) seated at the door of his cave, a young disciple writing on a tablet. Descriptive verse in Hindi.
- 80. PRTHVI RAJA CHAUHAN (HERO OF RAJPUT NATIONAL BALLADS).
- 81. Maharajadhiraja Sri Rai Singh-Ji, a Rajput Prince.
- 32. PRINCESS WITH ATTENDANTS ON A PALACE TER-RACE, MOONLIGHT. Jaipur.
- 83. THEONE ROOM, COURT LADIES, ATTENDANTS, TRIBUTE BEARERS.
 Jaipur.
- 84. TERRACE OF A PALACE, MISTRESS OF THE PALACE SEATED ATTENDANT BY LADIES, MUSICIANS, ETC. Jaipur.
- 35. Lady with Two Attendants.
- 86. SIVA AND HIS CONSORT PARVATI.
- 87. PRINCESS WITH A SERVANT VISITING A SAIVA SHRINE AND ITS KEEPER, A FEMALE ASCETIC.
- 88. DHANASRI RAGINI (A MUSICAL MODE).

 The maid drawing the portrait of her mistress's lover.

 Jaipur.
- 89. LOVE SCENE ON A TERRACE, PROBABLY REPRESENT-ING A RAGINI (MUSICAL MODE). Jaipur.
- 40. KHAMAJ RAGINI (A MUSICAL MODE).

 Seated figure of Brahma, with a female worshipper.
- 41. BANGALI RAGINI (A MUSICAL MODE).

 Seated figure of a yogi, with a female disciple. Outside the walls of a city, night scene.
- 42. UTKA NAYAKA.

 A heroine waiting at her place of tryst, one of the eight stock situations recognized by Hindu rhetoricians. She stands on a bed of leaves beside a stream, under a flowering tree.
- Kangra Valley.
 48. "GOLDEN RAIN", A LADY WITH ATTENDANTS,
 LETTING OFF FIREWORKS.
 - A night scene. The chiaroscuro exhibits European influence, through Mughal, while the drawing is purely Pahari.

 Kangra Valley.

44. ENTERTAINMENT OF BRAHMANS AT A PUBLIC DINNER, AT THE LOWER RIGHT HAND THE GUESTS ARE ARRIVING, THE CENTER IS OCCUPIED WITH ROWS OF DINERS, THE ROYAL PATRONS SIT IN A PAVILION TO THE LEFT.

Kangra Valley.

(This and the next form a series of drawings illustrating the romance of Nala and Damayanti. Examples from the same series are in the Boston and New York museums.)

- 45. NALA AND DAMAYANTI SEATED IN A PAVILION, IN CONVERSATION WITH A CONFIDANTE. Kangra Valley.
- 46. LADY WRINGING WATER FROM HER HAIR. School of Jammu.
- 47. RADHA AND KRISHNA ON A LOTUS FLOWER, WITH FOUR ATTENDANTS.
- School of Jammu. (Reproduced in "Rajput Painting.")
 48. BIRTH OF THE GANGES.

Mangra Valley.

According to the legend included in the Ramayana the Ganges is a sacred river, and fell to the earth in response to Bhagiratha's prayers. Siva consented to receive its waters upon his head, but the river was lost in his matted locks. Only in response to the continued prayers and penance of Bhagiratha the river fell thence to the earth.

It is possible to regard this story as a symbol, representing the falling of the rains on the Himalayan forests and their pouring forth in the river Ganges.

The picture shows Siva and Parvati seated beneath a tree, before a yogi's fire; Siva clothed in a leopard skin, and seated on a tiger skin, Parvati bending towards him. Bhagiratha stands below in prayer. The Ganges falls to the left from Siva's head.

49. Krishna in His Palace at Dwaraka, Visited by Sudama.

School of Jammu.

Sudama was a poor Brahman and a fellow pupil of Krishna's in his childhood. Krishna is seated with Radha, but rises graciously to receive Sudama.



- 50. VIPRALABDHA NAYAKA.

 The disappointed heroine, her lover not having arrived, throws away her jewels in disgust.

 Garhwal.
- 51. Two Ladies Seated Playing Pachisi.
- 52. SCENE FROM THE RAMAYANA.

 Sita in the asoka garden guarded by rakshasis.
- 58. PRINCESS WITH ATTENDANTS ON A TERRACE, WATCHING THE FLIGHT OF CRANES ACROSS A STORMY SKY.
- 54. THREE DIVINITIES ON LOTUS SEATS. Sarasvati, Lakshmi-Narayana, and Brahma.
- 55. PORTRAIT OF A SOLDIER.
- 56. MUSIC PARTY, MALE AND FEMALE MUSICIANS, SEATED ON A STRIPED CARPET. FLOWERING TREES SEEN IN A GARDEN BEYOND.
- 57. WATCHING THE FLIGHT OF CRANES AGAINST A STORMY SKY, THE LADY STANDING ON A BALCONY HOLDS UP HER PEARL NECKLACE AND PRAYS THE BIRDS TO LINGER.

 Hindu inscription. Garhwal.
- 58. KRISHNA AS A MILKMAID. Early Kangra or Garhwal.

Krishna (an avatar of Vishma) is the Divine Lover, the milkmaids represent the souls of men, their relation reflects the spiritual drama of salvation. In the present drawing, acting himself as one of the milkmaids, he makes himself as they are, that they may be as he is. These legends form the dominant theme of mediaeval Hindu painting and poetry.

59. ILLUSTRATION TO THE GITA GOVINDA OF JAYA-DEVA. EARLY KANGRA VALLEY.

The famous poem of Jayadeva (18th century) relates the preoccupation of Krishna with the milkmaids, representing here the delights of the senses, and his ultimate reunion with Radha, his true spiritual counterpart. The picture shows him in dalliance with a group of girls to the left, while Radha stands to the extreme right, her companion pointing to Krishna. The scene takes place in the dark forest of Brindaban, the Jammu flowing in the foreground.

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60. ILLUSTRATION TO THE RAMAYANA, THE SIEGE OF LANKA.

School of Jammu.

The story of the Ramayana, one of the two great epics of India, may be briefly recapitulated. Rama, as an avatar of Vishnu, took birth as the son of Dasaratha of Avodhya, in order to accomplish the destruction of the demon king of Lanka, Ravana. Rama's three brothers were Lakshmana, Bharata, and Satrughna. He married Sita, daughter of Janaka. By the intrigues of his mother-in-law he was banished for fourteen years, his brother, Bharata, meanwhile acting regent. Sita and Lakshmana accompanied him in exile, and these led an idyllic life amongst the hermitages of the Himalayan forests. Ravana, however, carried off Sita while the brothers were pursuing a

magic deer.

The vulture Jatayu lost his life while endeavoring to rescue Sita as she was borne through the air. Rama formed an alliance with Hanuman, a leader of the monkeys, and received the aid of the hosts of the bears and monkeys—perhaps originally signifying the aboriginal tribes of Southern India. Hanuman discovered Sita in the Asoka grove of Ravana's palace grounds. A bridge was thrown across the sea ("Rama's bridge" across the sea was from Southern India to Ceylon, in fact, a series of coral reefs) and Rama and Lakshmana, aided by Vibhishana, brother of Ravana, and by all the bears and monkeys, but especially Hanuman, laid siege to Lanka, ultimately defeating and slaying Ravana, and rescuing Sita, whose purity was attested by an ordeal. All returned to Ayodhya, where the coronation of Rama took place, and Rama established a Kingdom of justice and prosperity.

From a series represented in the Boston Museum; special interest attaches to this example on account of its exceptionally large size and obvious relation to the mural art from which the Rajput paintings on paper are derived. The reverse is inscribed with an extract from the Sanskrit Ramayana. The picture shows the army of Rama investing the fortress of Lanka, Rama, and Lakshmana and leaders of the bears and monkeys are conversing with Vibhisana regarding the two demon spies who have been captured and brought in. Within the fortress spies are seen returning and making their report to Ravana, who is

looking down from the battlements upon the investing army.



No. 53

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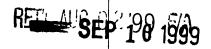


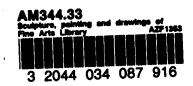
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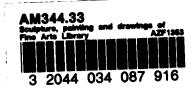
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